



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

was an energy, fire, and unity of execution, which could hardly have been surpassed. The exceptions referred to were Mr. Farley and Dr. Guilmette; the former laboring under the effects of a cold, and the latter could not leave his Christmas service in Boston to be present at the rehearsal. The consequence was an imperfect performance.

The thanks of the community are due to Mr. Barnett; there cannot be a better presiding officer; to great patience, knowledge, and experience, he combines ardor and devotion to his art. It may be truly said no one man has ever done so much for the diffusion of sound musical knowledge, and pure taste among the people of this section of the country. The Beethoven Society, in a great measure, owes to him its existence. It was founded eight years ago, and so ably has it been carried on, that its progress has been regular and uninterrupted, until it has become one of the most prosperous and important musical associations in America.

J. L.

MUSICAL GOSSIP.

Large report is made by the London *Musical World's* correspondent of a Gurzenich concert at Cologne, in which F. Hiller's oratorio "Saul" was performed for the first time in that city. It was first produced at Dusseldorf's musical festival in 1857 and has since been given at Vienna, Wiesbaden and Basle. Its author—F. Hiller—attempted in his first oratorio—"Die Zerstörung von Jerusalem"—to vie with Mendelssohn, in conciliating the pure religious feeling with the dramatical forms and worldly expression required by our present musical taste. In "Saul" he has made a great step forward, so that this very beautiful work is more to be called a Biblical Drama than an oratorio. In relation to its merits that correspondent has a "grandious" impression, and the libretto by Moriz Hartman is described by him as capital in form, and elevated in style. The execution under Hiller's direction was perfect, he says, "and the splendid choruses of 'Saul' were capitally rendered, for precision of intonation and rhythm. All the soloists did their best, singing 'Con Amore.' Hiller was called out after the performance, and seemed to be much affected by the general, hearty and prolonged applause, which greeted him, beside an orchestral flourish to mark the musicians' assent."

A subscriber to Halle's concerts at Leeds, premising to his plaint furnished the *Musical World* about sundry grievances suffered by patrons, that an unusual amount of patronage and support has been obtained by them, goes on to specify three omissions or commissions there apparent. First, he protests against the absurd rule which prevents ingress during the performance. Secondly, he denounces the so-called "analytical notices" sold by the committee at sixpence each, because they are simply ridiculous. Thirdly, he calls upon the Choral Union to produce some great choral work, and to vary that concert type which has been so continuous.

"The Messiah" being alone vouchsafed to Leeds, while Manchester has already, this season, heard the "Seasons," "The Hymn of Praise," Handel's "Coronation Anthem," Gounod's "O Salutares," Beethoven's "Hallelujah," and other works of great beauty and power.

The Sacred Harmonic Society of London received for their performance of "Elijah" this season, this compliment from the *Musical World*: "So far as the choral and instrumental parts were concerned, it was the best that we remember in Exeter Hall. Never did Costa direct with greater solicitude, intelligence, and decision; never was the vast body of choral singers more enthusiastic in the performance of its ar-

dous task. Rarely has a performance of "Elijah" been listened to from first to last with more unqualified satisfaction." Mme. Sherring-ton, Messrs. Elton, and Henderson, and Santley are especially complimented for their part in the oratorio.

That journal's Leipsic correspondence under date of December 17th, discourses freely upon musical affairs there.

He says, "on the evening of the 12th instant, the Direction of the Conservatoire here, gave a *soirée musicale par invitation*, in honor of the King of Saxony's birth-day. First came a chorus for male voices, "Salvum fac regem," expressly composed for the occasion by Mr. Nathan Emanuel, from Birmingham, a pupil of the Conservatoire of Leipsic. Although the somewhat uncertainty of form, and the crudity in the modulations of this work, show want of experience in the young composer, it is not devoid of invention and fancy, and gives no inconsiderable hopes for the future musical career of your countryman. A quartet by Schumann, for stringed instruments (No. 1. in A minor), played by four pupils, gave evidence of the good school still prevailing at this celebrated old establishment. The same may be said about the execution of a quintet for stringed instruments, composed by Rienecke (the Kapellmeister of the Gewandhaus) which was the *morceau brillant* of the programme. A *concerto-pastorale* for the pianoforte, by Moscheles, and an *adagio* and *fugue* for violin, were excellently performed by R. Heckmann from Mannheim, and Mr. Dawydow from Petersburg. Another very indifferent, "Salvum fac regem," for male chorus, composed by R. Heckman, closing the concert, proved that this young gentleman is a better pianist than a composer.

"The eighth Gewandhaus Concert was almost entirely devoted to R. Schumann's compositions, Madame Schumann being the only artist engaged on the occasion. A 'Concert Overture' of Tadaßohn, (manuscript) directed by the composer himself, met with a very cold reception on the part of the public. The title 'Concert Overture' is in no way in keeping with the form of this very pale composition, which may be better denominated an 'Allegro, primo tempo' from a symphony. Not a single new melodic idea, not a single new instrumental effect is to be met with in the entire work. In a word, this composition is a very good exemplar of the modern *rational school*. The concerto for piano and orchestra (No. 2. D minor) of Mendelssohn was beautifully performed by Mme. Schumann. The two movements from a symphony of F. Schubert (manuscript), which were played afterwards, are very far from being so great as the Viennese papers would make out, and nothing to be compared with better works of the great composer, as for example, the Symphony in C major. The effect produced upon the audience by these fragments was a *succès d'estime*—that is, a very cold one. A Prelude of T. Kirchner, 'Scherzo,' and 'Traumswirren' of R. Schumann, were magnificently executed by Mme. Schumann, who, on being vociferously recalled, played a charming romance in D minor, composed by her husband. The 'poliphonically effective' symphony (I quote from an authoritative source, and recommend the expression to Mr. Augustus Manns of the Crystal Palace) of R. Schumann (No. 1. in B flat major), capitally performed by the orchestra, brought the concert to an end.

"At the next Gewandhaus Concert, I hear they are going to give the celebrated 'Ballade,' for solos and male chorus, the 'Frithjof' of Max Bruch (author of the opera 'Lorely'), with Signor Marchesi as the hero (Frithjof). Signor Marchesi—who has been a great favorite here for many years—sang already with great success in the Gewandhaus concert on the 6th inst. A real treat was the fourth *soirée für Kammermusik* in the Gewandhaus on Saturday last, Mme.

Schumann being the pianist, and the Herrend Concertmeister David, Röntgen (violin), Herman (viola), Hegar (violoncello), Guenpert (horn). The ever charming quartet for stringed instruments in A minor (Op. 20), by Schubert, executed to perfection, was the gem of the evening. Not so charming, but very interesting was the quartet in F. Major (No. 2), by Schumann. On the other hand a trio for piano, violin, and horn, by S. Brahms, one of the modern composers who try to replace the real inspiration of musical thoughts by eccentricity and extravagance, was positively tiresome. The masterly execution of David, Mme. Schumann, and Guenpert could not help to transform this mass of heterogeneous sounds into a musical sympathetic unity. The last number of the programme was a *fantaisie* for piano, in three parts (Op. 17) by Schumann, played by Mme. Schumann. I must confess at once that although working many years upon the subject, I am not yet so far initiated into the style as to understand what composers mean by taking a poem as a theme, walking up and down the keyboard from one end to the other, and going through all the sequences possible in harmony, calling it a *fantaisie*. All I can do is, having given you the title and number of the piece, to send you the motto as printed on the programmes, so that some one among the readers of the *Musical World* may take the *fantaisie* home and try to solve the musical charade."

MOTTO.—Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet,
FR. SCHLEGEL.

The London New Philharmonic Society's sixth, and last *soirée* had a full attendance of members; Fredk. Lablache directed, and Wm. Ganz conducted their performance. Schumann's trio in D for piano-forte, violin and 'cello was played in a very admirable manner by Hensler, Holmes and Paque, the first making a decided impression by the brilliancy of his execution combined with classical feeling. There were two *debuts*—Mme. De Castro and Miss Dové Dolby; the former sang the grand aria "Addio" from L'Africaine, the latter Cinderella's rondo. Both are reported successful, but Miss Dolby is counselled not to torture Rossini so mercilessly in future. The chief interest of that concert, however, centred in a quintet for stringed instruments, composed by H. Holmes, and executed by him, Amor, Burnett, Hann and Paque. Critics speak of it as a fine work, beautifully written, replete with imaginative ideas, and worked out with the skill of a practical musician. After very close heed, it produced a recall for its composer with loud applause, beside a critical dictum that he will carve out for himself a distinguished position in his profession. As a player he may certainly rank among the most eminent violinists of the day.

Charles Halle's 8th concert, at Stockport, called out very enthusiastic report from a *World* correspondent for Haydn's Symphony in B flat as there performed, Carrodus violin solo, Halle's pianoforte playing, and lavish praise of Mme. Sinico for her interpretation of Mozart, Weber, and Bellini's songs. He avers that her conception and interpretation of a composer's ideas entitle her to rank with the highest vocalists of the present day. Wherever she appears in Halle's concerts, she creates a charm which is irresistible.

Dr. Buek who presides over the organ at Norwich cathedral, had opportunity last month to show off in England's National Anthem before the Duke of Edinburgh, and was delighted in delighting him.

The *Musical World* gravely states the very important fact that Bottesini does not assume next season any portion of Costa's supreme control over Gye's Italian Opera, with reference to a report very generally credited in musical circles,

to the effect that Signor Bottesini had been engaged as musical conductor at the Royal Italian Opera, we are enabled to state that it is wholly without foundation. That Signor Bottesini has entered into an engagement with Mr. Gye is true, but the duties this engagement entails have no connection in any way whatever with those which have devolved upon Mr. Costa since the first establishment of the Royal Italian Opera, in 1847. What the contra-basso's real position is to be in the establishment does not appear by this official declaration that Costa will remain master of all he surveys in London's Royal Opera House.

Servais, the great violoncellist, had an imposing funeral at his native town—Hal, in Belgium. All the shops were closed. All the professors of the Brussels Conservatoire were present. Discourses were pronounced over the grave by the Burgomaster of Hal, by M. Fétis, Director of the Brussels Conservatoire, by M. Possoz, in the name of the Musical Societies of Belgium, and by others. The funeral service was celebrated with vocal and instrumental music.

A strong movement is making in England for a new school of Music to supersede the Royal Academy. The *World* says the "appeal" about to be presented to Government, petitioning for a new School of Music, in place of the proposed resuscitation of the present Royal Academy of Music, has been signed by upwards of five hundred professional musicians, including almost every professor and artist of celebrity in the kingdom, except those interested directly or indirectly in the old institution, and forms a most interesting collection of autographs. The appeal is drawn up on a roll of prepared canvass and measures, with the signatures, nearly fifteen feet in height.

The *World's* correspondence from Pio Nono's temporal kingdom corroborates the potent effect of Meyerbeer's last—published—work there. He says the season has just closed with the *Africaine*, after an almost unprecedented success—unprecedented, indeed, when it is remembered that the music is the very antipodes of Italian music, and that the Romans are the most national of Italian musicians. Then the success of Meyerbeer's opera is the more to be prized. Some share of the success was undoubtedly due to the *protagonista* Madame Vera Lorini, who sang the music of Selica with immense effect, and acted the part admirably, and with great dramatic force. The management had certainly done its best for the work. The scenery and dresses were gorgeous and magnificent; the *mise-en-scene* wonderfully striking; the ballet resplendent and perfectly got up; and the band and chorus irreproachable. No wonder the *Africaine* had a great success and an unusual run. Great credit is due to the *maestro* Terjani, who directed all the performances of the opera.

Herr Benfey has published, at Leipsic, a work entitled "Pantschatantra," "Indian fables and legends." There is one, entitled "The ass as a singer," from which is taken the following sentences as explanatory of the Indian system of music:—Listen to the classification of song! seven tones and three octaves, and twenty-one intervals, and forty-nine different kinds of time; quantities and tempi three. There are three kinds of pauses, six modes (manners or methods) of singing, nine tones (Stimmungen) six and twenty ways of expression, and forty other various conditions. This system of singing, containing 185 figures, embraces well and faultlessly executed, all the different parts of song.

Nice found to its desperate grief that great promises of excellent Italian Opera were more easily made than performed. Report from thence describe the first performance at the Imperial Theatre as a decided *fiasco* from beginning to end. Never was music more maltreated than on that occasion. It was, in fact, a horrid parody

of Meyerbeer's splendid music. The less said about the singers the better.

Every ticket for Carlotta Patti's concert there on December 22nd, was sold long before that date.

At Liverpool's last Philharmonic for this season, Reeves did not appear to sing in the "Messiah," and so great a chill of disappointment fell upon that public, so great as to disincline many to heed Handel's master work. Mellon gained distinguished honor by conducting its performance, but complaints loud and deep were made about solo artists. Credit is given the performance of grand orchestral works during the season, while strong objection is made to so much oratorio with incompetent soloists in the programmes generally.

The Brighton Promenade Concerts met with poor success, excused by unfavorable weather.

Delle-Sedie now claims to have fitted Mile. Nilsson for Italian opera performance. Excellent judges compare her vocalization favorably with that of Adelina Patti, but there is doubt if Mapleson really gives her 15,000 francs per month for a two season's engagement at Her Majesty's Theatre.

Joachim delighted a select party at M. Langhem's saloon—Paris—with his own Hungarian concerto and a fantasia of Schumann's, even to ecstasy of expression.

Litoff, the composer, and Brocstel a celebrated pianist, called upon Lachner at Munich, en route to Vienna, and quite a soiree musicale took place in which Lachner's music had a conspicuous position.

A new comic opera in three acts called "Les Legendes de Gavarni," words by Lefebvre, music by F. Barbier obtained recently high estimation from "des Fantaisies Parisiennes" artists, when read before them.

Zucchini's *eclat* as "Don Bucefalo" had full renewal when that opera was reproduced at Les Italiens, and Ketteren gained a step or two as tenor.

Italian Opera did not prosper at Pau, although Sanchioli was prima donna in that company.

"Crispino" placated Nice with Henriette Bosio, J. Scheggi and F. Archinte in the cast, although some other artists were unequal to their roles. Bosio [is spoken of as "ravissante" in Annetta's role. Maricornia, a baritone, obtained favor with that fastidious public in "Il Trovatore" as he displayed a very fine voice and sang like a true artist. Mile. Campo-Ferri was too nervous for Lenora's hard duty in that opera, but Pauleni Gaggiotti succeeded well in Azucena's role and Piccini as Manrico made himself a general favorite. On a subsequent performance of that opera Bosio undertook Lenora's very difficult work and obtained credit for good style, even to calling it exquisite, but was found wanting in timbre of voice for some passionate scenes.

Parisian journals dilate upon Ulmann's great success with the Carlotta Patti company in the French provincial towns, and some pronounce that *entrepreneur* a worthy rival of Barnum and Strakosch who manages Adelina Patti's musical engagements so adroitly. Carlotta is however considered more of a virtuoso than a finished artist. Lyons would appear to have been severely exercised by Carlotta Patti and her concert assistants, so fearfully indeed that her quitting that city became very difficult in consequence of general desire for more hearings.

We note Laura Harris' engagement in concert by "le Circle du Nord" in company with Alard and Jacquin.

Borgli-Mamo's success in Rosina's role at Madrid is represented to mark an event in that gay capital, and her performance of Rode's variations set the audience into frantic enthusiasm.

Rosina Penco replaced Lotti—seriously ill—in Amalia's role—Un Ballo in Maschera, with fair success, but Frascini's "Ricardo" obtained immense favor. Rita Sonieri accomplished nearly equal regard in the page's role. Penco ap-

pears there in "Robert le Diable" with Frascini, Palermi, Selva and Sonieri.

Vienna's new opera house progresses rapidly towards completion next year. Opera Comique will be given after its opening at the present house exactly a la mode de Paris, four times a week.

Boieldieu's "le Chaperon Rouge" had very great success in Vienna, for divers weighty reasons.

The 300th performance, or tri-centennial of "The Magic Flute" is represented by all who witnessed it, to have been really magnificent, and Mme. Wippen gained distinguished honor in Pamina's role. Two veteran singers were present that night who sang in the first performance of that opera, with Mozart himself as conductor.

At the first subscription concert of Hamburg's Academy, appeared those highly reputed singers, Mmes. Joachim and Ulrich, Messrs. Stockhausen and Schilet.

Good progress in preparation of "Don Carlos" at L'Academie is reported by *La France Musicale*, which promises for that opera all the magnificence of the most magnificent theatrical administration can possibly furnish to give *eclat* to its ten tableaux and fascinate Parisian gaze.

If the report of 28,600 francs receipt at Strauss' last masked ball in L'Academie be correct, the love of dancing in Paris must be intense.

Franz Lachner's "Suites" for orchestra have made him the idol of Brussel's amateurs. The scherzo from a symphony by him is also greatly admired there. He found like favor in Brussel's Cirque for a new quartet.

The Leipsic Gewandhaus brought out two symphonies, a new overture and movements from an unfinished symphony—Allegro moderato, and Andante con moto—by Franz Schubert, at a recent concert. These latter excited great admiration when played at Vienna.

Titiens got 2,000 francs for each performance at Hamburg's Opera, this season, and the managers were glad to pay her that large sum, because she drew a far larger amount into the house. She also performed at the St. Cecilia Society's concert, in "The Creation," Mozart's "Requiem," part of "Israel." She was conjoined with Joachim, Schild, Stockhausen and Schutz. Her voice betrayed extreme fatigue there.

Bruch's quartet did not please Munich's quartet society, when produced there, in a recent concert.

Frankfort on the Maine, commenced her concert season with good preparations for that purpose, their programmes being almost wholly classical or severe music.

Mlle. Artot is reported as extraordinarily successful, at Brunswick, in opera, and Lachner obtained signal honor by his "Suites" in concert performance there.

Albert's "Astorga" is credited with very favorable reception at Prague and Schwerin.

Kalliwoda, and Kellermann, the violoncellist, died recently. The latter had great estimation in Germany and Denmark.

The Riching's Opera Company will commence a season of English Opera at Mr. Grover's Olympic Theatre on Monday next.

There is evident tendency in theatre orchestral music toward improvement and deviation from the accustomed routine selections for pre-ludes and entr' acts. This laudable purpose on the part of conductors would be materially promoted by greater liberality in furnishing a sufficient number of musicians to constitute an efficient orchestra. Constituted [as most of them now are, little scope is given to even the cleverest director for show of his ability, taste, and tact.

Mr. H. Eckhardt, who presides over the musical department of the Broadway Theatre, accomplishes much good in the reformation alluded to, with rather scanty means, and makes the orchestral portions of each night's performance both varied and pleasing to its patrons.